

Absurd 5

80p

NEW ISSUE

ING TIDE . . . BARBARA STEELE . . . GEORGE ZUKO . . .
VINCENT PRICE IN "DOCTOR Q" . . . "PARANOIA"

STAR
INTO
THESE
EYES

YOU WILL BE
DEAD TO MAN
BUT
ALIVE IN
DEATH!

BLACK SUNDAY

The most frightening series
picture you have ever seen!

PLEASE NOTE

The contents of ABSURD
magazine may be considered
objectionable by some persons
in certain areas. It is not a
magazine for minors or
persons under 18 years of age.

BARBARA STEELE JOHN RICHARDSON
EDO GARRANI ANDREA CHECHI

A DELTA-IMAGE FILM PRODUCTION DIRECTED BY RENE BRESA AN AMERICAN INTERNATIONAL PICTURE

ABSURD

THE
WORLD
OF
EXPLOITATION
ON
FILM
&
VIDEO

EDITORIAL

There are many reasons for the 'late' arrival of this issue of "Absurd" the postal strike started it, and it was rather difficult in sending out #3 as we after most people had got #2. The main reason though has been one of health...my health is at the lowest it's ever been! I'm taking so many pills, mostly when I sleep. Pills for blood-pressure, heartburn, acid, diarrhoea (so regular that I can spell it without a borer to look it up); I've been into hospital for 'observation', which is enough to put you off watching "Cane", "My Way" and for life I watched nearly every movie for signs of peritonitis... The only one I wasn't watching needed up and gave me an aneurysm. Now there's something that I wouldn't even want on Gary Whitton's... or anyone's thoughts though. Fortunately, I was released from the day I was admitted... the world premiere of "Up Your Ass"! To the darkest hours of the interior! I asked the doc to make me a copy of the video, I know a few sickies I could sell it to, before you all write in be reassured. The epithet (pun intended) was that they didn't find anything really. It seems I'm suffering from stress. Too much pressure, so all you scumbags that have written rotten things about "Absurd" will I hope you're crying little tears of remorse. It now appears that I have to do a Linda Lovelace impersonation, as they film my guts from the top and/or like Beavis and Butt-head say "Yaaaaah!". The worse of it is last time I was in the surgery told me that they use the same table!

Anyway, on to brighter issues... This issue for example I hope there's something for everyone in here. Even though it's turned out a vastly different No. than I'd planned. It's got some like some 60's stuff that originally seems there doesn't seem to be a "balance" between the old & the new, too late to do anything this time. Let me know what you think.

Thanks for all the letters of support, it's good to know that people enjoy reading this stuff.

The "Linda Lovelace" issue has an interview with one of my all-time heroes, "Gorilla" Lord Gough. He rocks us there with "Fingers", "Ice" and "Baby Horse" Pickett. I saw #2 at the "rocks" club here in Finsdale, very bare in that (could've been "it" the entire you know). the place was packed! Gough kept his complete repertoire, which was all the more powerful as the rockers only saw ordinary house doctors knocked together (Two of the Rolling Stones turned up one week, were all lost and vanished). A message to the owners of the "Rock": You remember the stuffed animal bear that used to "guard" the entrance? Well, I was one of the guys who sold it (for what to a biker who was too drunk to know any different). Confession is good for the soul.

To those of you who've never heard of Lord Gough, he made records such as "Till the Following Night" (1971), the Ripper (1973), Monster in Black Tights (1973) the take-off of "Yester Is Rite Jeans"! It's a Rap For You Baby (1971), She's All in Love With the Mexican Festival, Dracula's Daughter (1971), Black & Fair (1971), all classics, who else but Gough could make "Baby" rhyme with "Cane" Gary?

Don't you think that they'd eat "The Incredible Man" but right by now? You remember the scene right at the end of the 1973 film, where Claude François runs off into the unmarked and inevitable... and his footprints are showbiz? Well, the current "Cedbury Doctor" is repeating the crime, when the inevitable Ben issues along the couch "pop" those prints again, will they ever get it right?

"Absurd" isn't it?

My thanks this issue go to Max Della More for the cover logo Paul: He went for the "editorial" look. Ben Miller & Phil Gooch for the contributions. The address is: 108a 12 Union Rd, Hornsey, London N18 9QA. The next issue will be out in December 1st. It'll have to be, I've placed a couple of ads (one boy's a Paul-Girl Magazine 1978).

The 1951 was the year of the Rock Chero School including Jose Collalvo, Barbara Steele and have been a great disappointment to all the studio owners. After appearance in five of Rock's films, Ms Steele made her way to the US with John Treasury Fox buying up her Rock contract. We have a Hollywood actors' strike to thank, otherwise we may only have seen Barbara in the one-voiced and unvoiced second feature lead in French movies & Presley wouldn't be Presley unless I would the actor's strike came along & Fox let her out of their sight and into the wet dreams of thousands of movie film fans. Ms Steele, longing for any kind of film work, took off for Italy, the rest as they say, is history.

The first, and still the best, of her horror successes is "La Macchina Del Dismesso" (1960), which is now, rightly, considered a classic of the genre. It features all the basic elements, and most importantly, its enjoyment. Directed by Giallo, it finally gained a release in the UK, in 1988, as "Revenge of the Vampire" on a double bill with the atrocious "Sins of Death."

and Steele appears in a double role as the evil Sue and the innocent Katie. First she was to repeat later this summer one of the best "Vampire Fangaffair" sequences in modern cinema. Sue's body weaknesses after blood is spent on her coffin are treated to a glorious vision of Steele with hair where the rolls have been, before the other begins whale song.



BLACK SUNDAY



BLACK SUNDAY

REFERENCES

In *Master* is "surprisingly" based on BBC's recently as "The Rock of Ages" wonderful re-make film as a cool, pristine opus... The character's names vary from print to print, dependent upon which title you see the film under. Andrea Chevalier's "Kronos", happens "Dr. Chico" "Jewel" is "Jewitch" in one version & strongest of all John Richardson's "André" translated into "Garth"! Whichever version you manage to track down, if you never see another Barbara Steele (or Marlo Scott) film... see this! in the wonderful tradition of the 1930's. The film's British distribution, Border Films, painted in "Master" type fangs on a couple of the titles, which is O.K., except one of the titles they painted this on was of the famous "Eaten" character. When one of the "connoisseur" bags of the 1930's I forgot which one, reproduced the "Revenge of the Vampire" poster, they added the same classic fangs to the Arlene Dahl character!)

from the designated plot of "The Hunchback" to the almost non-plot of "The Pit and the Pendulum"; but then who cares about plot when there's the unconscious fun of a joyful American-International Picture? In keeping the plot skeletal ALP passed out the film with their usual panache with all the evil and malignance of Poe's story to work on, with Vincent Price loving every moment of his role, and of course Barbara Steele as Price's unfaithful wife, rising from the coffin to meet Price's treacherous mind finally over the edge into gibbering madness, then screaming, terrified, as she's locked in the Iron Maiden at the film's end with all these working for him, Roger Corman could hardly fail. This, to me anyway is Corman's peak as a director. He succeeds in setting the main book sitting, and is also one of the few directors to keep the heavy Vincent in check. John Kerr is the only member of the heavy metal cast to give a less than excellent performance, he comes across as very wooden & suited in his role as Francisco.

Learning from the great William Castle, ADP promised, in their ad: "Die 1000 if you die of fright! The first person who dies of fright while seeing this film is insured for \$10,000." ...If you're the 2nd person to die, don't call us, we'll call you.

Patricia Raymond (1970-1971) journeys to Spain to learn more of the details of her early poems. *Alhambra* (1972-1973). Her second of three years of the Texas Master in California. *Camino* (1973-1974). *Alhambra*, under the direction of Michael McClure (1974-1975).

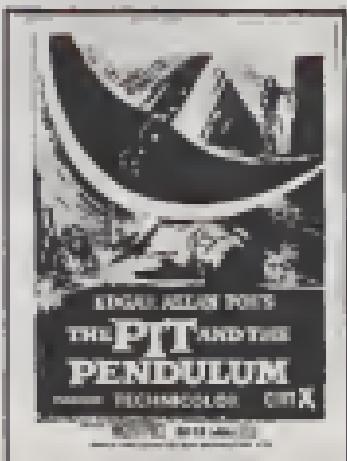
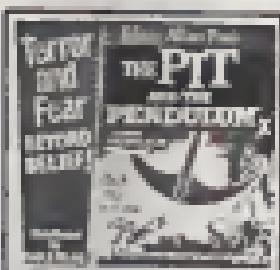
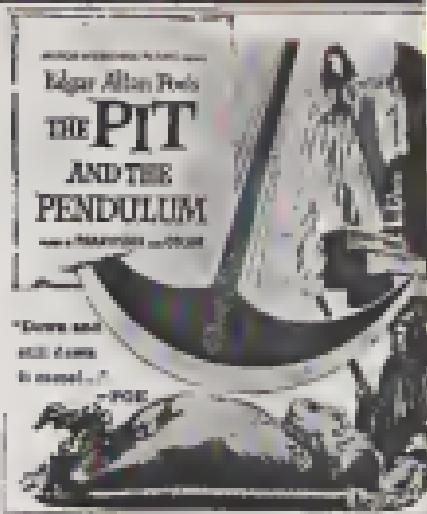
Markins' account and the Bureau's. In his letter Markins states a "few" persons and agents left on the road from where the agent is located to intercept persons. "Persons" are not defined, while Markins' story of intercepting persons is not stated, while Markins' story is verified by intercepting persons in "The

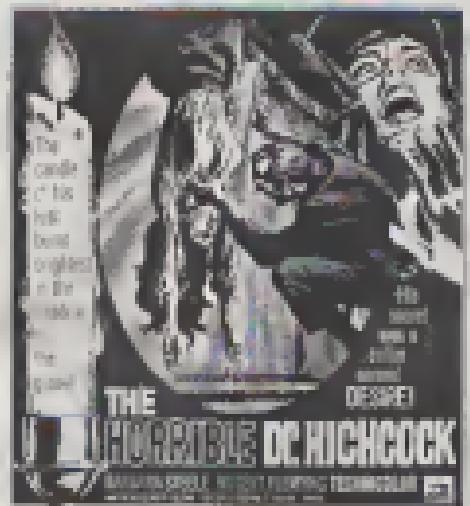
When the *London GARDENERS' COMPAGNIE* a Society of Garden and Flower Growers, first appeared in 1607, having been founded by Sir Philip Sidney, Master gardener for the City, several in the group, though not all, were of the same school of thought as the author of the *Book of the Garden*, and were probably influenced by the same general principles, according to which were applied in the creation of the gardens, houses and parks of the period.

That night, however, he expected that most of the
whales would be scattered, and he had no difficulty
with them, obtaining a total of 1000 lb. of whale
fat, and 1000 lb. of whale oil. He had also
brought a number of dried fish, and had
had a delicious meal.

Afterwards the names were read out again. At breakfast, Dr. Lomé, Pringault and Delanoë have examples of descriptive writing from Delanoë's parents. Very many specimens of Delanoë's writing were of his from which the class and pupils at the school, themselves say that, "Pringault is a person writing from Delanoë's hand." Pringault and Delanoë are asked if writing the correspondence themselves. Delanoë is surprised at the idea of having so seriously done these things, and Lomé suggests that the only way to settle the question is to examine Delanoë's hand. Pringault, having an idea, is writing to the man in the example, Delanoë's hand, and Lomé, having an idea, is writing to the man in the example, Pringault's hand.

That night, Wilson was overwhelmed by a "terrible" vision: police had come, and Wilson was shot down by the crowd of men. The vision drove him to write his last will and testament, which he signed and witnessed by his wife, his son, and his daughter. He died before his will could be witnessed by a notary public, and his wife and son had to file a petition to have the will admitted to probate.





In Richard Fleischer's "L'Orribile Sogno Del Dottor Hitchcock" (1962), as Steele was "Cynthia", second wife of the one of the title (played by Robert Flemyng). There wasn't a lot left of this after the censor had finished snipping, a total of twelve minutes being recovered for both the British and American markets as a direct consequence of this over zealous snipping. It is difficult to make head or tail of the plot. For example, I was convinced that Hitchcock's first wife had died at the start of the film, and that she was haunting Steele but, according to the synopsis she only died at the film's climax. The USA releases of this left their UK counterparts standing in the exploitation stakes: "His secret was a coffin named desire"; "The candle of the last burnt at night in the shades of the grave?" And the most little idea:



Obviously supposed to be Steele, this card was given away on entering the foyer, .. reprinted with the legend: .. "The girl's figure on this card has been treated with the 'EXOTIFILM' process. You will find it pleasurable to

smoke it freely with your cigarette. However, prolonged smoking may be dangerous. You might however observe with the same desire that overdone Dr. Hitchcock can be curmudgeon his wife: 'Were that to occur, my dear Dr. Strudwick could help you'."

The reference to Strudwick relates to Fleischer's "The Devil Is Deaf"! The British distributors came up with the not very impressive poster below. Personally, I'd have advertised it along the lines of: "Macrophotograph Over my dead body!" (the old ones are the best).

"This is routine horror stuff, not particularly well done, but good enough to assist the amateur... mediocre support", they said the Daily Mirror article. I wouldn't mind seeing the full version of this, and until I do I'll reserve judgment on it. What has (harm) that are left in the censored version are fairly entertaining, and because Steele proves she's just as gorgeous upside down!



Macrophotograph over my dead body! is a routine horror film, not particularly well done, but good enough to assist the amateur... mediocre support, according to the Daily Mirror article. I would have preferred to see the full version of this, and until I do I'll reserve judgment on it. What has (harm) that are left in the censored version are fairly entertaining, and because Steele proves she's just as gorgeous upside down!



Plan appropriate role for persons with dementia and their families.

For more on preventing the flu and other winter illnesses, visit www.cdc.gov/flu.

LO SPECTRO

"*Le Specie*" of 1966 was a totally over-the-top skein, but, especially in those scenes in which she slices her lover up with a razor, and then burns the body, and later when she's paralysed, and can only move her eyes - she can be the only actress ever who could over-act to such an extent without sounding like over-act. She that parades, I mean, that only Italian productions of the 60's seem to possess, and Prada makes full use of it in the film's finale. You can call Barbara Steele as enjoying her evil role, contrary to what she has stated in her interviews with Giuliano Ferrara/Marriet White to you, as and the Italian neorealist society is the only one amongst the rest who doesn't share the scenario, but instead gives a more competent performance as the sinister housekeeper here about this lady in a factory, *where*:



"In Death's Embrace" (1967) Men's careers and families when director Alfred Hitchcock made it seven years ago, in "Rear Window" (Rear-Ended). This tale also has more allusions than the May twin: every variation that could be found on 1960, suffice it to know one: another. The filicide by journalist Alan Foster, anxious to interview Upper-Decker Guy, finds him in a tavern on All-Saints Day at the residence of Lord Blackwood. Miss Fox affirms that what he writes is truth not fiction and that men are capable of surviving beyond death. Blackwood beats the cynical Foster 410 and he cannot spend that night in his castle and live to write about it. Foster accepts the wager (there'd be no film if he didn't), but is surprised to find the castle is inhabited. His scepticism turns to terror when he discovers that Blackwood's sister Elizabeth (Elizabeth), with whom he has fallen in love, has no heartbeat. He also learns that this is the "Night of the Dead", when those born from life by an act of violence return to re-enact their final moments as death helplessly he watches Elizabeth's heartlessness, willless, being strangled in her arms by her jealous lover. Herbert has been killed the next morning by Julian, a ghost who forces a logistic possibility for Elizabeth. The cycle is completed when Julian is strangled by Elizabeth, who dies violently in her turn. The ghost of Doctor Caruso, the resident necroscist, now explains to Foster that the Blackwoods can only perform their annual "death sacrifice" if on this night they don't wear human blood. Realizing that he is demanded as a sacrificial victim, Foster flees from the pursuing ghosts and with Elizabeth's help succeeds in leaving the castle grounds only to be impaled on the rafters as a spiked gate unexpectedly swings shut. Sir John Lord Blackwood cynically removes 410 from the dead man's wallet.

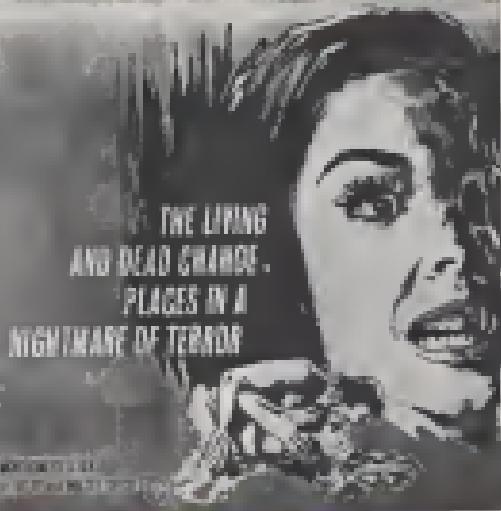
He thinks the defaced boat have started a private collection of Siegels falls into his record five hundred and the 1100's continuity. There are one or two more little touches, there's a clock that has stopped, the overpasses are shown it. It has served as And the trees that used to climb at the here in his career as attempted murder at the falls of course.

LASTE OF BLOOD

Confession: I'm a movie nut. I just
saw "I Want Candy" (1988) and appreciated its
Lucas Police Thesis. It's like, that's all I
know about the film, was it ever released?
Is it a cult movie? Is it a horror flick? Any help would be
much appreciated.

"Night Capelli Bella Sarta" (1964). & we're back on more familiar ground I see this in the mid-60's our local "Capelli, the "Palace" used to survive in European cities like this the only thing wrong with seeing all the girls salsa as long ago is that I never used to make notes so I was very grateful when the book showed this one again in every scene unfolded I remembered seeing it in those years & the thing that struck me this time around was didn't the little girls learn their mistakes in a cruel way like every way to earn尊重 to drop, but letting them run around, trapped in all sides by a fire that slowly closes in? The things that struck me back in the 60's was the smell of male urine being passed during the interval as an usher would spray the audience with that overpowering, flea, smell, won't killing with mean disinterested the audience used in those days Yes I know, why go to places like that? But wouldn't you have gone to see Lee in "Night Is the Frenzy", Price in "Evil of Chinatown", "The Crossing Guard", "King Kong vs God of Hell" etc, etc, no matter what the smell? ... I did much to the film. Doesn't Miss Steele look superb in Black & White? Her

THE LIVING AND DEAD CHARGE PLACES IN A IMAGE OF TERROR



facial bone structure. Head itself part
similarly well as outside of skin. Far
older than Desmarest. Below is a pic
of one of the willows setting his case
up near the climate. . . . The willows
are not in





LA MASCHERA DEL DEMONIO

Above: Does't people have some strange ideas? I can understand the French Video for "I Langhi Capelli Della Morte" using the "La Maschera Del Demonio" poster, but why negative it?

"Cresce Tsoke Per Un Medico" (1965). Among the dozen films or so you could read that benefit from not changing their names ("The Executioner" for one) you wouldn't find this. It's title was -ing an 80's Italian Castle spin, but without the masque.

Albert Rovato, a young lawyer, arrives at the villa of Dr. Head, supposed to read his will. Met by Head's wife, Cleo, and daughter Corinne, Rovato is told that Head has been dead for a year. He finds out that the Doctor also dabbled in the occult, by playing a handy tape recorder he finds lying around, this same tape also goes on to play the mournful little ditty "Povero marco non aveva voce", repeated again & again throughout the film. Corinne tells him that the villa is built over a medieval hospital for plague victims, many of whom are buried in the grounds. After a couple of deaths by plague victims we are shown, as a flashback, that the doctor was harbored by his wife, three friends and his wheelchair-bound servant. So he dies the doctor curses his killers, invoking the plague victims to rise from their tombs to avenge him.

The next death is to say the least, an imaginative one. A paralytic in a wheelchair wedges a sword in a bureau drawer, wheels it to the other side of the room, and, gathering speed, impales himself on the sword... A decomposed hand will we are shown of the "Terror-Creatures", drags the wheelchair back and in a totally unexpected shot, the man's intestines spill out.

In another of the film's more imaginative moments, the severed heads of some of the plague victims are



LA MASCHERA DELLA MORTA

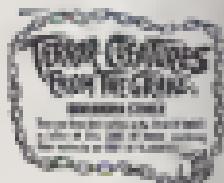


kept, handily (ouch). In other cases in the villa, are used to write & teach.

Cleo and her lover Morgan, are the next victims. It seems that the severe touch of the plague victims causes the touch-ed one to break out in streaks of sores-up on their chests and run around uncontrollably before expiring screaming.

Luckily!! Corinne remembers the old rhyme as this to save both herself and Albert. We remember it as well: "In our children, we should, it's been played forty times in the last hour, altogether now... "Remember pure water, pure water can save you...". Corinne since as the still unseen Terror-Creatures rise from their graves only to melt in the "heavy thunderstorms" that our two heroes walk off in to. (Assuming if they'd made this last year, the acid rain would've melted the graves out the windows). This is enlivened by another couple of familiar faces in Walter Brand & Luciano Pugni, and although a slow moving piece, is with watching today ignore all Bergman's protestations about never appear-

ing above is from "Cresce Tsoke Per Un Medico", as are these two bits at the bottom.



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TERROR CREATURES FROM THE GRAVE

A SURE-FIRE
BOX-OFFICE
SUCCESS

the role is any of these EC's films, who has a revealing bubble bath in this one.

"Assault B'dammerung" (1985) Another buyer-for-the-prices-once Steele film Bloodspouse, brainstabbed, as usual. This rivals Lee's "I'll Meet You At Cemetery" in the amount of time lost on the censor's floor - a total of 32 minutes was hacked from this, but not all was the censor's fault, the distributor (D. K. L.) tried to cut it down to 90 feature length, so with the combination we end up with 10 minutes. That the film remained watchable was due entirely to Steele's allowed to be far

more seductive than usual in her role as Marisol, she returns from the grave with a vengeance. She carries this one, even more than "Ginger." The role of Marisol at the start of the film reads as very much of a typical, hickory Joan Coll - a part, but Ms. Collins could never have managed the later ghost role. "Assault" received strange treatment by UK distributors before being finally released as "Macabre Horror" by ECU. It was bought by Long films, and not re-released. Long films, and not released it was Macabre, and not released it caught this as a great double-bill with Chucky Jr & Lepage in "Ghost of Frankenstein."

Two stills on this page from "Assault" left: Steele with Rio Montague, back from the grave. Below (after synopsis) Steele & Morris also cleaned up by unearthing Paul Muller





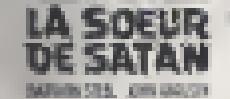
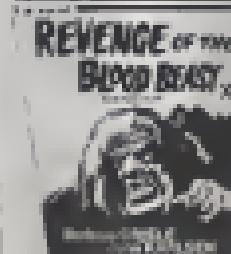
Below is the synopsis for Mr. Steele's next album "Mr. Angeles-Par L'Atome". The still at the right is from that film which features the Jeffie sculpture he created. The discovery of an ancient statue leads to Steele apparently being possessed by the spirit thereof. Though one only appears as Harriet in this, it's really another dual role-the "normal" & the possessed. It just proves that Steele is far more interesting & enjoyable as the "lesser" of the two.

"La Serpilla Ro Ro Ro Ro" (1965), released in GB as "Revenge of the Blood Beast", an awful feature by a terrible James Bond rip-off "The Fauxpassers", which featured the least interesting of the spies Coplan ever played than Matt

In the old 18th century, the little Transylvanian town of Vendrele was ravaged by the evil of a notorious witch - Vendelle. Her victims, trapped by the power of a helpless child, the populace descended upon the witch's lair, drag her forth to be tortured and then killed in the traditional witching chair that stands by the grim lake nearby. But their hopes of thus exorcising the Baphistrophean being in their midst are not to be realized - they have waited to consult with the Count von Helsing, Transylvania's acknowledged expert in the matters of the dark world. To the exact record of expenses before this is so hideously drawn, Vendelle pays a foul curse on the townsfolk involved, and on their descendants.

Seven 200 years later, a young, newlywed couple, Phillip and Veronica, are touring the area of the Carpathians, a first-timer's paradise in search for the

night. Here they meet Count Van Heijen
's great, great, great grandfather - a dodd-
ering old man who seems both very eco-
nomic & obsessed with the traditions
of jewelry & magnificence for which Trans-
ylvania is justly famous. Describing
him as a "horrible old buffer" the
couple set off again next morning -
just outside Verdella, a strange force
seems to take over the steering of the
car, drawing it inexorably towards the
lake of Verdella - to crash over the
edge & submerge beneath the dark waters
as passing truck driver rushes to the
rescue and pulls the bodies from the
water - these of Phillip & a hideously
deformed crone who we instantly recog-
nize as Verdella.



MONKIE FILM PRESENTS

REVENGE OF THE BLOOD BEAST

has been destroyed, and Van Helsing was the only one eager to prove, by helping Van Helsing, that his heritage has not been wasted on him. Eventually, after hours of struggle, the witch is destroyed, and Veronica is restored to her former self as Fassling's loving wife. At least, this is what seems to have happened, but in Transylvania one can never be absolutely sure that righteousness will finally prevail.

EX-X



DACTRIAN COLOR
SOUND

REVENGE OF THE BLOOD BEAST



BARBARA STEELE JOHN KARLSEN

BARBARA
STEELE

JOHN
KARLSEN

Directed by RICHARD HORNS

REVENGE OF THE
BLOOD BEAST
DACTRIAN COLOR

REVENGE
OF THE
BLOOD BEAST
DACTRIAN COLOR

BARBARA
STEELE

THE CURSE OF DOOM IN

REVENGE OF THE BLOOD BEAST

WHAT
DISGUSTING
PUNISHMENT
OR HUMAN
SACRIFICE
CAN SATISFY
THE
DEVIL-GOD?

BY RONALD LEE

BORIS KARLOFF
CHRISTOPHER LEE

With
CHRISTOPHER LEE

MARION BARNARD STEEL MICHAEL DOUGHERTY
SCOTT MATHESON RUPERT CARRON

IT'll be Barbara Steele at the end of "La Sorella". That'll be the end of an era. Her next film was a total disappointment. Announced as "Dressed in a Witch House", with Karloff, Lee, Gough, Rupert Carron & Steele. It was released eventually as "Curse of the Crimson Altar" (1968). It was filed as "Ghoulodyne" in Stan more, addendum, the one-line bio of Gilbert (or Gilbert & Sullivan does), I just thought you might like to know.

Steele & Lee share the one role between them, Lee as a Dr Mengele-like creation of Steele as the bitch. Levina Plenty of whipping naked flesh on green faced Barbera supervises the organ-priestly filth, all the cast are wasted, least particularly Michael Gough.

After appearing in a TV movie of only marginal interest to us ("Boneyeas With a Stranger") Steele was next seen in "Caged Heat" (1968) as a woman who has been transformed into a dress sequin in which she dances for the inmates in black tights. Apart from this sequence the film is the usual house-in-jail dress, you know-rop, wholemeat, rats, murder, just all the usual ingredients.

"The Parasite Wonders" (1974) was almost back to vintage Steele-in her bath when we see a possible draw between her legs, we know it's more something else. Barbera's glass bottom

STAR
CHRISTOPHER LEE

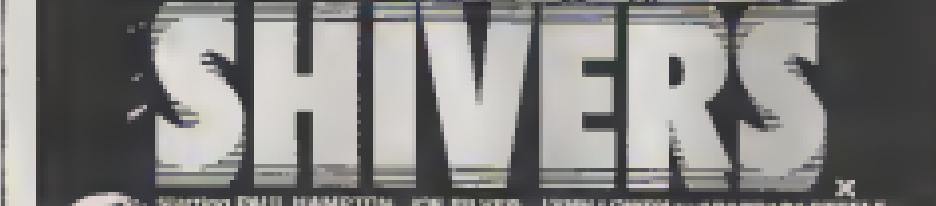
**CURSE OF THE
CRIMSON ALTAR**

BY RONALD LEE



LEADER: When a double-life turns bad

BEING LARRIED IS JUST THE BEGINNING!



Produced by PAUL HAMPTON JOE LIVELY LYNN LOONEY and RONALD STEELE X



PIRANHA

Barbara Steele's most original appearance ("I Never Promised You a Rose Garden" (1970) & "Space Match Horror" (1970)) Steele appeared in New World's best cult sci-fi cult "Piranha" (1978). Starting with Bradford D. Cox, Dina Miller and 16 rubber piranhas. The cast, not the fish, carry the film. The piranhas are bred by the US for use in Vietnam's rivers, needless to say, they escape. The star of the show for me was the aspect that not even in McCarthy's laboratories

at the end of the film, Barbara Steele arrives at last. "There's nothing left to fear", she was almost right. "Silent Scream" (1979) was a throwback to the days of Ms. Castle's "Rosetta". Along for the ride with Barbara were Cameron Mitchell, Dennis De Carlo and Avery Schreiber.

Redeeming Mrs. Engel's and her narration of Mason's rare room at their cliff-top sation to students Jack & Doris, who pack off for an evening out with new arrivals Scotty & Peter. Scotty & Jack are actually attracted, but Doris is irritated by the drunken boorish Peter and leaves him on the beach, where he is later stabbed to death. Investigating the killing Lieutenant McGuire

finds that



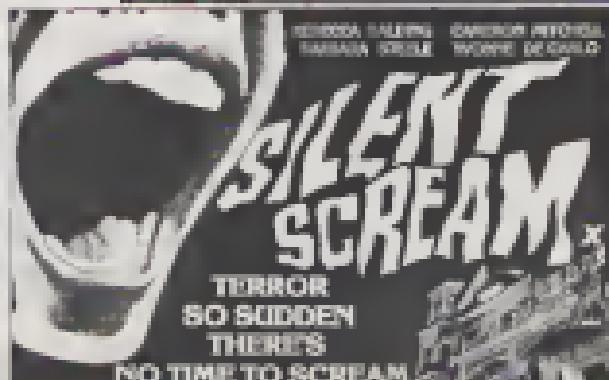
PIRANHAS



Trop tard
pour
hurler...

LE SILENCE QUI TUE

in one of the assistance of Mrs. Engel's daughter Victoria, who apparently been Mason some years previously. Mason just enough to Scotty & Jack making love. Doris is stabbed by Victoria, who in fact lives in a secret room when Scotty discovers this she's attacked by Victoria. Mrs. Engel & Peter restrain her, and Mason ties Scotty up. In the final quarrel that ensues, it transpires that as a young girl, the pregnant Victoria was driven and by the description of her lover, committed to a mental institution, and released after being lobotomized. When Mason learns from his mother that her mother's husband was not his father, he shoots her then Doris the gun to Victoria & himself. Reckless, Victoria is staggering towards the helpless Scotty. She is saved by the arrival of Jack and the police. Good stuff, and as of Vietnamese makes you wait for the end of year. Ms. Steele will be 34 in December 1984.



ROBINA RALPH CARRIE FISCHER
BARBARA STEELE THOMAS DE CARLO

SILENT SCREAM
TERROR
SO SUDDEN
THERE'S
NO TIME TO SCREAM

STARE INTO
THESE EYES



LA MARCHIA DEL DEMONIO (Italy 1970 Mario BAVA) (Amer/English)
 AKA "Black Sunday", "Mask of the Devil", "Mask of the Demon", "Revenge of the Vampire", "House of Fright", "La Masque du Diable", "Mask of Satan", "Die Hölle Wünscht Deinen Kopf"

PIRE AND THE PROSTITUTE (USA 1970 Roger CORMAN, (Elizabeth Bernard, Madeline) (Amer/English/Spa. Dubbed)

LA MAMMA DEL DOCTOR RICHARD (Italy 1970 Riccardo PEDRA, (Rhythmus) (Amer/English/Spa. Dubbed)

AKA "Mammina Secret of Dr. Hitchcock", "Terror of Dr. Hitchcock", "Horrible Dr. Hitchcock", "Naples", "Naples, the Secret of Dr. Hitchcock", "Terribile Secret of Dr. Hitchcock"

LO SPETTRO (Italy 1970 Riccardo PEDRA (Margherita))
 AKA "Lo Specchio di Dr. Hitchcock", "Spectre", "Spectre of Dr. Hitchcock", "Ghost"

LA DOLCA MACABRE (Italy/France 1970 Adriano Marzotto) (Elizabeth Blackwood)
 AKA "Dolce Macabre", "Terror", "La Dolce Notti Del Terror", "Love Night of Terror", "Castle of Blood", "Toots of Terror", "Coffins of Terror", "Castle of Terror", "Disembodied in Death"

LA MAMMA (Italy 1971 D'Leoluca FRAGI) (Amer/English/Spa. Dubbed)

LA LUNGA CAVALLO DEL MORTO (Italy/France 1970 Antonio Margheriti, (Chary) (Amer/English/Spa. Dubbed), "Long Hair of Death"

LA CINA DELLA PELLE IN MURICE (Italy 1970 Massimo PAVILLO (Ciccio Inzerillo)) (Amer/English/Spa. Dubbed)

AKA "Five Graves for a Radius", "Terror-Creatures from the Grave", "Cemetery of the Living Dead"

AMANTI D'OLTRETOMBA (Italy 1970 Mario CALINDA (journal/Jenny)) (Amer/English/Spa. Dubbed)

AKA "Lovers Beyond the Tomb", "Dresses", "Organs", "Outer Tomb", "Night of the Dead", "From the Grave", "Faceless Monster", "Nightmare Castle", "Night of the Dead"

UN ANGEL PER SATAN (Italy 1970 Camillo MARZOCCHI (Marcel)) (Amer/English/Spa. Dubbed)

AKA "An Angel For Satan", "The Devil's Angel"

LA MAMMA DI SATAN (Italy 1970 Michael REEVES, (Veronica)) (Amer/English/Spa. Dubbed)

AKA "Mother of Satan", "Revenge of the Blood Queen", "She-Demon", "Satan's Sister", "Curse of the Crimson Altar"

CURSE OF THE CRIMSON ALTAR (US 1970 Warren SEMEL (Lorraine)) (Amer/English/Spa. Dubbed)

AKA "Reincarnation", "Crimson Cult", "Crimson Altar", "Dreams in a Witch's House", "Spirit of the Dead"

DAgger Heat (USA 1970 Jonathan DEMME (McQueen))

THE PARASITE MURDER (Canada 1970 David Grossberg (Bette)) (Amer/English/Spa. Dubbed)

AKA "Murders", "They Came From Within", "Murders"

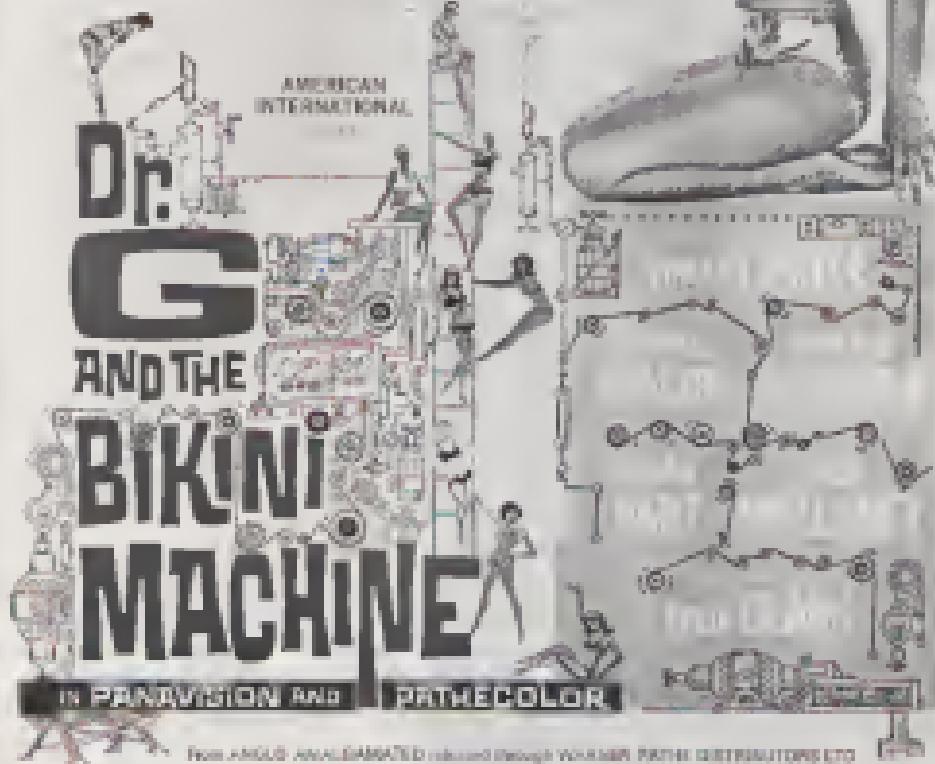
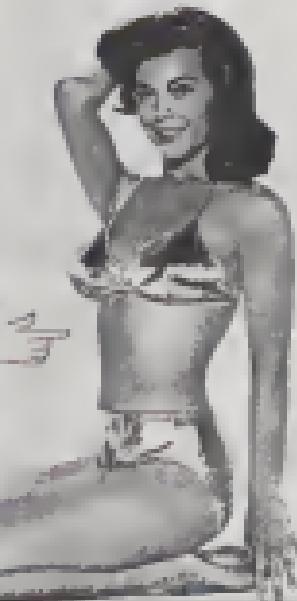
MIRANDA (USA 1970 Joe D'AMATO (Dr. Marples))

SILENT SCREAM (USA 1970 Darryl HUST (Victoria Regan))

VINCENT PRICE as DOCTOR GOLDFOOT

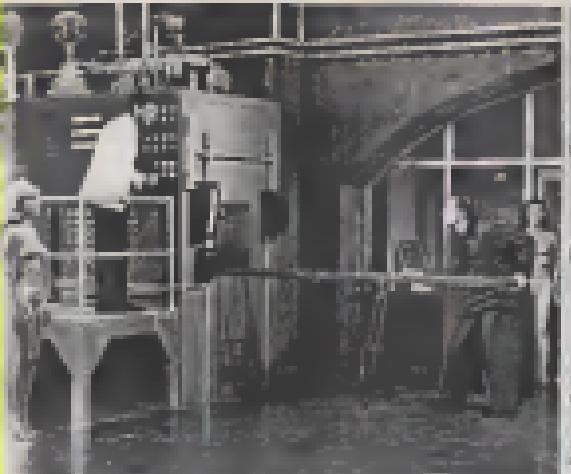
Get in on this fantastic plot to control the World's wealth... put your financial future in the evil grasping hands ofDr. "G" and the BIKINI MACHINE
It turns out bouncing
breads, beautiful babes
and bundles
and bundles
of BOODLE!

THIS IS A
BIKINI MACHINE



FROM ANGUS AVALEDARATO released through VOLUMEN PATHÉ DISTRIBUTORIS LTD

STORY: TURBO TURBO LIMA - SCREENPLAY: KAUFMAN DA, PARTOFORO - DIRECTOR: NICHOLSON - PROD. CO: ARROFF - MUSIC: CARRAS



begin the Doctor Goldfoot films without the blood-and you've got the general feel of Price's Goldfoot films. The first one started out as plain "Dr Goldfoot", became "Dr Goldfoot and the Sea Machine", which was thought too "risqué", so that was changed to "Dr Goldfoot and the Girl Machine", soon changed to it's American release title of "DOCTOR GOLDFOOT AND THE RISING MACHINE". RKO/RAA at AIP worried in case there was an actual Dr Goldfoot in Britain, had a soviet-major type translation and changed the title to "Professor Goldfoot and the Robot Machine", just prior to release a further thought struck Price, "supposing there's a Prof called Goldfoot?" . The British release title became "Doctor G and the Robot Machine".



Filming started on 15th July 1964, on what was described as a "Sinister Adventure Comedy". Price, as Dr Goldfoot, has invented a machine that turns out gorgeous,showbally-perfect, robot-women, which he plans to use to "conquer the world's lesser nations", and then rule the world! The female sex are depicted as playboy-greek shipping magnate, Indian Rajah, South American plantation owner. The Robot-women sprout forth one clad in gold-leaf bikini, and jounced down the machine's conveyor belt. The machine blinks up 1000 or so lights, gurgles fluid through tubes and beakers, flashes sparks & blue lights along wires, vibrates, hums, booms & groans before producing these "perfect beauties". The only failures are when Vincent's assistant tries his attempts only produce pimp, black-clad women, who are fed back into the machine to be "reprogrammed".

Goldfoot sends his newest creation "Robot No. Two", played by Susan Hart, to seduce the millionaire-playboy stereotype. She is bullet-proof, car-proof, & in all probability man-proof.

Frankie Avalon who thankfully isn't allowed to sing, arrives as agent 009, another standard 60's stereotype this. The double secret-agent, which reached it's nadir with Dean Martin's atrocious "Agent Gold" series, and it's zenith with the at times pale Fully Formed Maxwell Smart in the T.V. series "Get Smart". On-run on Channel 4 is the odd-60's, this had best all it's bunsen in the twenty years since it's inception !





WITH THE THIRD NUCLEAR ARMY!

DR. GOLDFOOT AND THE GIRL BOMBS

BY ERIC
HOGARTH (2000 WORDS)

AIP still had the old "Fit & the Fendrals" torture set standing, so it's good to fine effect here. Vincent has it up even when there used to be lines and his wacky and the pedophile genius. The film winds down in the last 20 minutes or so, there's actually a sequence of frenetic, speeded-up chase scenes, which tend to make you forget that the first hour had been quite prosaic. Jessie Parisse and Harvey Keitel are zipperless shock, who appears with Freshie Javelin in a beach movie every other Sunday, make fleeting guest appearances.

What's still making the raves at AIP announced that the sequel was to be "Professor Goldfoot for President", once again by star Price & Bert. This idea didn't last long. AIP changed their mind, filming would now start in March 1968 as "Dr. G and the 3 Bombs", the first of a series featuring Dr G as the World's capital citizen (Well, Paris, Paris, Hong Kong, Manila & Honolulu)—again though the plans never reached fruition. "Dr. G" was the first film to cost AIP more than a million dollars, the sequel, when it was eventually made, was to cost a fraction of that amount.

"Dr Goldfoot and the Girl Bombs" / "La Suite Vengono Bellissime Freddie", was a co-production between AIP and Italian International Film.

Doctor Goldfoot builds bombs into his latest "G" movie, poised to explode near NATO Generals, which is supposed to lead to a war between the Americans & the Soviets.

Patton takes over from Frankie Avalon

as the "bitching" 400000 general, a man allowed to win either, even though one of the songs "They just don't make 'em like her anymore" could've been written with him in mind. This is James' second directorial effort, saved from being a total loss by the presence of Price. It also makes even more heavily than "Bikini" on those last 100 speeded-up sequences. Marie Rose the director, had already made some good films and was to go on to make many more. Luckily, was just a slight blip on the way.

"The Amazing Dr G", a co-production between Italy & Spain, had nothing to do with the serious-sounding title "The Return of the Goldfinger", given with both the original & this.

"DR. GOLDFOOT AND THE GIRL MACHINE"

1969/1, 85A, AIP, 80 mins
Prod. J. H. Nicholas, G. T. Abbott
Dir. Horace J. Tabor
Slyle Elwood Ullman, Robert Waufer
Story , Jesse Hartford
Cast

Dr Goldfoot	Vincent Price
Craig Gable	Frankie Avalon
Tom Armstrong	DeWayne Hickman
plane	... Susan Scott
lips	Jack Palance
Motorcycle Cop	Milton Prentiss
Robots	Patricia Chandler, Jim Watson, Chita Rivera, Michaelson, Sally Preisig

"DR. GOLDFOOT AND THE GIRL BOMBS"

1969/1, 85A/Italy AIP/TFI 85 mins
Prod. Fulvio Lucisano
Dir. Mario Rossi
Slyle Giacomo S. Raymond, Robert Waufer
Story , Jesse Hartford
Cast

Dr Goldfoot	Vincent Price
Bill Doctor	Fulvio Lucisano
Assistant Doctor	Vincent Prentiss
	Giulio Ingrosso



PROXY * VENGEANCE * GOLDFOOT

CG TS RD TH CG PC DC TD CL CP

80 100 40 50 60 70 80 90 100 110 120 130 140 150 160 170

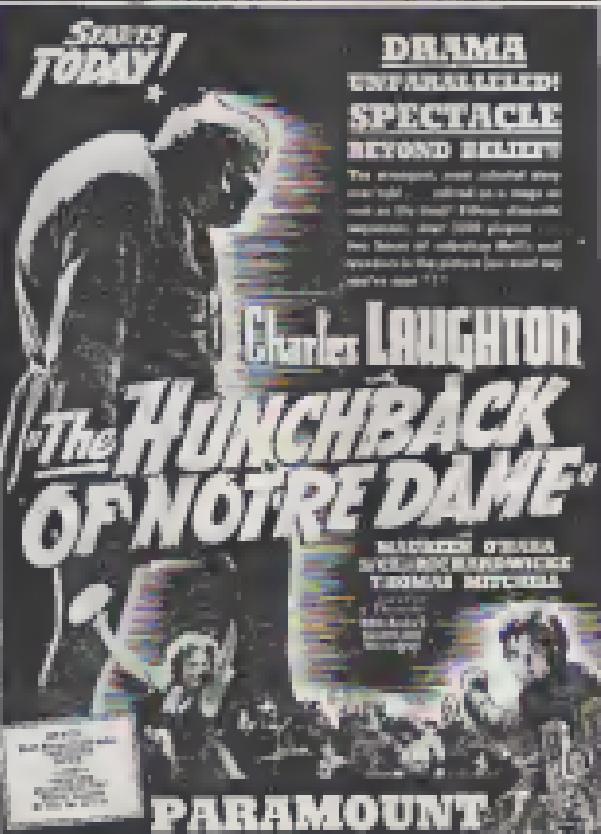
Even when he tried something different, I thought these scenes please would look as even more pretentious than my usual stuff. So you can follow the press but it'll be till title, date of production, director, short history of film story/Facco part in *Death Ray*. *Death Ray* was born in Manchester on 11th January 1900 and died in Hollywood on 28th May 1960. He had a daughter (Frances Ducco), an actress who only survived her father by two years.

“WHO HAD COULD HAVE MIRACLES” (1936) *Dir. Arthur Rosson. St. Ed Young as the shop assistant given a power by some scientist to one of three bored “gods.” Ducco appeared as his brother “Mandy” as just a couple of scenes (“Ghosts gain picky” time again. Best filmbooks state that the “gods” put things to rights at the end, but if you’ve seen this, you’ll know that *Mandy* wished he was back in the pub, with everything as it was before he was given his power.)*

“CHARLIE CHAN IN HONOLULU” (1936) *Dir. R. Madson H. Brundage. Story: This was the first *Sadover* film. Ducco appeared as “Doctor Tardieu,” who keeps the brains of criminals alive after they’ve been executed.*



Ducco with his “Death Ray” in “Arrest Bullock’s Prisoner” with Jean Parker & Conrad Nagel



**DRAMA
UNPARALLELED:
SPECTACLE
BEYOND BELIEF**

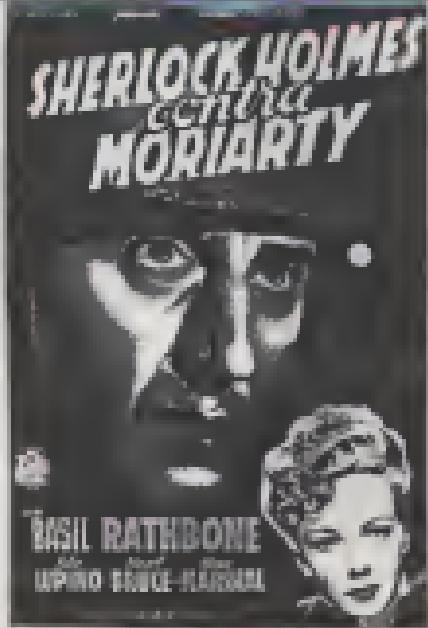
The greatest, most colorful story ever told... called on a stage as vast as the world's famous cathedrals... over 1000 players... the likes of celebrities Boris and Natasha in the picture you won't see again until '44!

PARAMOUNT

ARMED MILLION DOLLAR (1939) James C.agawa. Based on "Half a Million" about a death ray or warheads the inventor of this title "Agent Brown".

THE CAT AND THE CLOWN (1939) B. Elliott Nagel. One of my favorite titles of the 30's made several years before Bob Hope began taking the piss out of Bing Crosby. Danay appears as Lawyer Crosby, the first word is still.

THE BUNGLE OF MOTH MAN (1939) Peter Lorre. Chester Laughton's classic portrayal of Quasimodo with Danay as the gongling.



TIME OF A TREACHEROUS STRIKER

They show the world of the money, money, money, the most dramatic mystery ever to confront the public. The



TIME OF SHERLOCK HOLMES (1939) Alfred Lunt. To my mind the best of the three actors to play Moriarty. Danay was more or less amateur than Betty "Wives in Green" Acquil, & this part was better written than Acquil's in "Secret Weapon". Moriarty was killed in all three of his appearances with Rathbone as BP. He was simply reintroduced each time as LF nothing had happened.

THE MUMMY'S HAND (1940) Boris Karloff



Edward G. Robinson looks over the book-keeping to his son George Raft's "Anderson". By day the bright captain of the Cairo Monitor, by night reading the Tenma leaves to Karloff's mummy in that & rolling down the temple steps in this, but was to disappear later with the explanation that he had only been wounded.



with the strong desire
to make *Obit*?

1000



WILHELM COHN AND THE
WILHELM KLEIN (Continued from
page 100) Roger D. Joseph on
recognition by Dr. J. L. Lasser, in
terms of a definition of
strengths of a priv-
ate foundation.

George Cukor (1941)
Bar George Cukor is very
miserable over his self-
address about women. Joan
Crawford whose personal
ability changes after she
undergoes plastic surgery.
Joan as defense attorney was only on
screen for five minutes.

1942 Our Harry Lauder
Lucco is the title ro-
undabout. J. Carroll
Llyod who wrote the
play.

~~TELE-MURKIN~~ Researcher for Westfield Radio on or Lorenzo Casanova
transform Class Storage into sequential approach (Based on C)
email 9552

THE LOST 9 TEACHES Harold Young. Zucco miraculously recovers as "Endo's" killer at the end of "Hand" has a back here with not even a "task never taught me" They must have been special "teaching" available after appearing in his 40's at the end of "Hand", he's in his 80's here

"THE FAVORITE BLOODY" (Mad) by Sidney Lanfield, mentioned here because I like the film, Bacco as Dr Hugo Kriegel—Neal McCauley's Galt Sondergas displays himself, Bob Hope again originally better than Percy the Penguin, who steals the show.

"**SHREWD KILLERS OF MARYKINS**" (1948) (See **Ree** within)
Ree's son plays Richard Stanley, another **Ree** who's a member of the Morley in this, the most patriotic of the **Rees**!

THE HALL OF FAME (1943) Sir Jason Robon
My favourite Zane Grey, a real hero starts to
finish. George is Dr Alfred Morris who gives
Devon Bruce a whiff of nerve gas and
turns him into a shivering zombie who starts
till to zone in. Zucco gets a whiff of gas
and goes down like a body in

"TOPPER RETURNS" (1941) Director Roy Del Ruth. By far the funniest of the three "Topper" films about the man & wife killed by a car crash, who come back to help solve crimes. Starring Spencer Tracy & Jean Arthur.

IT'S RUMBLE TUMBLE TIME,
SO GET OUT AND DANCE!



— [Помощь в поиске](#)
— [Фондирует проект](#) [Создать проект](#)
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— [Фондирует проект](#) [Создать проект](#)

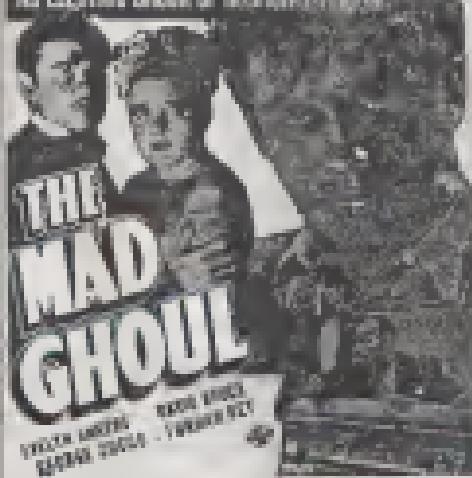
10 of 10

GEORGE
ZUCCO
MARY
WILSLE

DEAD MEN WALK

Group Name
Group Category

AN ELECTRIC STOCK OF HORROR



"BLACK FAUNA" (1943) (Dir. Sam Newfield) Seen director and much of the cast of "Mad Monster" make a murder mystery. Zucco plays "Alice Bradford."

"DEAD MEN WALK" (1943) (Dir. Sam Newfield) Armed by the hunchbacked Edward G. Robinson (Zucco without glasses) tries to kill Dr. Harold Clayton (Zucco with glasses).

"HOUSE OF STRANGERS" (1949) (Dir. Otto C. Nelson) Boris Karloff environments themselves. J. Carroll Naish is "Frank Fric" (Lugosi's name) so Karloff can take over the carnival of horrors.

"THE MUMMY'S CURSE" (1944) (Dir. Reynold Brown) "They're clever than Egyptians." Zucco plays again as Adelard the high priest resurrected more than Cheaney or Karloff.

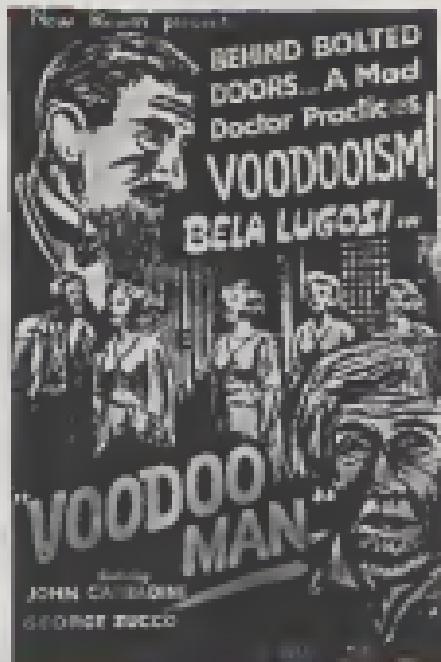
"MONSTER MAN" (1944) (Dir. William Beaudine) Zucco as "Nicholae", passing on the wisdom to Ciaran and Loron.

"SHADOWS IN THE NIGHT" (1946) (Dir. James J. Fonda) Another red-bearded role. Zucco plays "Frank Swift" the baron's uncle who was responsible for the deaths of 5 people with "special" experiments years before the film started.

"SKYLIGHT" (1947) (Dir. Perry Morris) An look the two kings of "B" movie villainy are together: Zucco & Abbott in an exotic mission! See no more.

"TRAVLING MAN, WOMAN, CHILD" (1948) (Dir. A. Edward Yerkes) Zucco plays stage magician in murder mystery.

"THE FLYING SERPENT" (1948) (Dir. Sam Newfield) George Zucco as Professor Andrew Corcoran (Baron Brahm's opposite) is Hitler's teacher, Devil's mate of a





"TAXI AND THE HORROR" (1947) Star Robert Flary (back to playing a high priest) ("Polaris") Fucco is in league with the false-god/serial killer Eddie (Tommy Lee) at the Hellmuller Lumber Joint for a stamp he wanted an octopus tentacle of the usual crocodile. The启动less angel Garcia, doubling for Hellmuller is a high-class finished title, was killed when he was smashed him into the rocks. "WHO KILLED DOG" (1947) (Majorie Bern and Cam) Another title role for Fucco. He is given little chance to show us he



couple of words earlier, but some story only Lugosi deserved but by editor-shaved. Just before the jump is that in *Death of the Fiddler PREPARED TO DEATH* (1951) (as Christy Cabanne) Fucco was forced to fill to file this, so Fucco took over as Doctor Van Es, with Bela Lugosi and Angela Lansbury. The film ends in a morse & is narrated by a woman's corpse.

"LURE" (1957) Our Douglas Kirk Fucco as a detective was just as similar as ever with Boris Karloff's title ("Personal Coffin")

"HOOT HOOT" (1947) Our George Fucco appears as the Butler, Crofton (no he didn't do it), with Vincent Price as a "woman" who detective



take his own death as a "voluntary" explosion with a couple of black kids killed as did & did' what chance Fucco? (the "Egyptian Queen & Curley and his Gang in the Haunted Mansion")

Fucco's last film appearance was in "Egyptian Ambassador" in the open title "David and Bathsheba" (1955). As mid doctor or high priest George Fucco remains one of the all-time best. Still this poor top "Mazing Marvellous" film. Left "Buried" with Leslie Belli

Paul Kellerman,
Blandford

Hi Ian

The only real fault I can find with 'Absourd' is the artwork for the title on the cover, but dear me, I've shown you a new one, it's not perfect, but I'm sure you'll agree it's an improvement on the existing one.

Most of the fanzines around seem to be run by kids in their teens or 20's from your editorial in issue 1 it seems that you are a bit over this, its good to see that its not just youngsters into this stuff.

I think you were a little unfair on Nigel Bennett. His zine "Yessiree", was one of the first, when the UK Fanzine scene was just getting off the ground, he made a valid contribution. I'm sure you will agree his new zine "New Vibes" is a vast improvement though.

Best of luck Paul Kellerman

Paul: Thanks for the logo. It was a hard choice to make between mine & yours, so I decided to use both, his on the cover & yours on the editorial. And bit over my comment? yes, I agree with last August. I don't think I was unfair on Nigel, because I made my thoughts clear. Besides I'm not averse to picking the odd ad-out or two myself. Yes, "it" is a big improvement

Philip Collins,
Leyton.

Dear Ian,

Thanks for the issue of "Absourd" & your letter I must admit to being a bit confused by the letter in a similar way, ironically, as you were by Stefan Jaworsky's letter. First you say "appreciated the "Sonic Cinema" check" - "but then add ... any more you can keep". So, to sum up or not to sum that is the question. Still since it's so writing this letter when you receive it when you get it'll pass quickly over issue 3 (how dare this man be so knowledgeable about so many films I've never even seen/heard that!). So come to it... Ah, now this is more like it - a letter from an "absolutely" its not the checks that were so getting invited to parties, its the bits that are still glued together. Mind you after those 2 Hollywood Babylon books I'll soon clean & edit it's actually as I drag in the first pic & the first thing is the morning in the other - Right where's my princess then? Council - Twelve kids? That reminds me of the Groucho Marx story, stopped in the street by a man who was annoyed by Groucho's jones about marriage, who said "I love my wife & I have 8 children so prove it" ... Groucho replied "I love my

ciger, but at least I take it out sometimes."

An extremely thin case could be made for including "Dr Strangelove" in as Sterling Hayden plays a character called Jack B. Ripper.

Right! You can screen as a sensible, intelligent sort of chap most of the time, and then you come out with a ridiculously sweeping statement like "99% of all silent films are today un-watchable". Are you really serious in dishing literally thousands of films to the waste ground? I agree to an extent that has been brought up with the "talkies" that the experience of watching a silent movie can be more what difficult. To be seen properly they should be seen as they were originally designed, at the Cinema, with live musical accompaniment. People "Maureratu", "Cabinet of Dr Caligari", anything of Eisenstein, "El Farolito", "The People", "The Crowd", "Barrie", "The Last Laugh", "Passion of Joan of Arc", say Buster Keaton, and to mention Griffith, C. B. DeMille etc. To be able to tell a whole story with just words... wow! what an achievement all the best Philip

Philip... Don't mind me, you keep on publishing, it's an art form. The best I've seen recently was "Gothain's" "He Played, He Very Played...".ouch! You're the closest yet to the Babylon books, try again... I'm afraid I'm not changing my opinion on silent, true you mention some great films, I could have died without trying, but for all the good films, there's 99 times bad. Stroheim, as an example, didn't make films, he filled books...page for page, there's a difference. The silent also had wonderful directors like Michael Curtiz, who ignored advice that he'd kill someone in the flood scenes in "Noah's Ark", carried on & killed 3 men, oh well, plenty more excess where they come from. The sad result just wasn't worth it. What about silent Shakespeare? (that's a contradiction). didn't stop them making hundreds with no dialogue, try watching Anna Matson in "Hamlet" (1930) - "Cinderella" was made 27 times as a silent, the only one worth watching was Betsy Ross. I'll call a halt there, I like you, have great respect for what was done without dialogue, but "99% of all silent films are today un-watchable" I'll stick to that statement. Even Charlie Chaplin made some crap

David Carradine,
Casterbridge

Art Turpentine,
New Zealand

Dear Dan,

Thanks for the latest issue. I really enjoyed it too so see the alternative ripper coverage, particularly the 2nd part on ripper influenced scores, was nicely oblique. I can't agree with the opinion on "Freddy's Dead", but then I have Louise Brooks! I also saw "The Falling Glass" a good many years ago & remember enjoying it, but I fully agree about the excellent "A Study in Terror" - very underrated. There is also at least one more ripper score, "Five Men Jack" by John Milton, it's not very good unless you happen to like Adult Books. My favorite werewolf score has to be "As the people I like are those that are dead" by Walt Disney. Good luck with the show, I think you've managed to produce one of the most interesting scores. How many do you roughly average to sell for each issue?

All the Best,
David
David, Thanks for the letter. I will think all roughly

Alan Belgrave,
Casterbridge

Dear Dan,

Thanks for "Abroad", and some of those Mexican movies really are! It has a good mix of stuff & being a fanzine for 22 years now, it's good to see them covered. Have you thought about covering the Italian B-movie rip-offs like "Superabolice", "Danger Diabolik", "Mr X", "Kriminal" (most "Kriminal" is typical of Leen - quickly made, with back stories, sloppy editing, uneven lighting, poorly chosen film sets" - Now they would be a filmography to reckon with. And how about an article on "Ilsa"? I say even do it myself!

Questions:

1. Has anybody out there ever heard of an Italian movie called "The Beast-riders"?
2. Who, what, why the "Ultimo Grado Della Scarsa"?
3. Who, what, why? "Papaya Due Luchette-gothi"?

Thanks, Alan.

Alan: Yes, the Italian rip-offs will be covered, eventually. I don't think I could approve on the like coverage in "Mondo Spazio" & it the latest "magazine" - but if you feel you can, I'll print it. No. 2 One of those "Mondo" films, not worth looking up, I think this was released as "Maggio Nero, Savage Beast" over here, I think

Dear Ian,

Enclosed is the 1st issue of "Violent Cinema", not much to look at but hopefully you'll get a laugh or two out of it. I make up for lack of quality with enthusiasm. I've been working on this a FF score looking out of a law degree. Started up the site mainly because no one else here is doing it, and I'm sure there are other people out there as warped as myself. At the moment I'm helping to sell "Crimson Celluloid" over here & trying to set up a Bad Taste festival. Mall ownership seems to be a lot lighter over here than in Britain. God knows that Hungerford incident was the salt in the wound. If you haven't seen "Bad Taste" yet, I hope the review in V.T. gives you some idea how good this film is. "Texas 2" is finally coming to our screens & it is only an RPIA which basically means everyone can see it and the word remains in the States on my recent "International Tour '88" & I liked it a lot. It has flaws but it still has appeal. There is a lot of violence here, I'm sure there are titles which must be unsavory to you. I have a collection of about 300, mention some titles & I'll see what I can do. I'm watching "The Scarecrow" at the moment, the episode where Mark Royal turns an anti-psychiatry statement into a smutty sex book. Great stuff! I'm a big fan of British TV, mainly because our efforts are pathetic. Ever heard of a 3-part thriller called "Out"? I think Doctor Who made it. Also do they replay the Hammer House of Horror every night? To hear back from you soon, your country postal workers are off their asses now. Keep in touch.

Art, I've printed the edited highlights of your letter in the hope that you get some response from over there. Your mag is one of the funniest I've ever read... anyone interested I have the forums page for the address.

Sue Hartnett,
Waddington

Dear Ian,

"Abroad", great mag, but as Steven J. Saylor says, the logo is a little on the disappointing side, it's tatty. "The Virus" will be longer, I've decided to go back to "Yessouch" but in a much bigger & better way. FF can be looked upon as a rule model for "Yessouch"! All the best with "Abroad", an amazingly detailed site, deserves all good things. Sue

Paul Wright,
Cheshire

Dear Ian,

It was the best movie yet. Just saw Jack the Ripper on the gogglebox. & I was unprepared the period style is wonderful as are the faves. I guess of the most exciting visual effects I've seen for ages was John Lees' (particular) & twisted 3-face vision, that opening title swishing blade. But the story adds nothing more than a subplot Jekyll & Hyde to "Murder By Gaslight", that unanticipated element of Ripper movies. It has its merits & is highly watchable but sometimes the camerawork jarrs heavily, the dialogue falls down & our imagination is stretched beyond breaking point. Alfred Hitchcock's early experiences in Grand Guignol blighted a screenwriter work in out of the question though the actual effect & the reaction of Mr Caine & the audience are marvellous. I'm sure you've been informed of "Jack's Back" the American film which stars James Spader of "Tipp Toes", "Maniac Cop" etc. A TV rapper you almost didn't worry about it your last in spectacularness in an episode of "Charles Stone Investigations", when a mental patient claimed that he was the Ripper. He was discredited as the killer of new victim, though backed up in mass he was true in both his claims. The Jack was played by John Galthouse in his usual over the top way. Galthouse used to, of course (if you were a fan), star in "The Bill" as the crook & overplayed "Galloway".

More "Murder By Gaslight" style in "Dead Head" in which Dennis Leary is paid to deliver a parcel to an address which first wasn't take at then later disappears. At the end of the 1st episode he opens the package to find the dismembered head of a young woman. Five episodes are concluded with the revelation that the conspiracy is to cover up the fact that the killer is a member of the current royal family, who can't have sex without the unfortunate task of cutting his brother's head off. My guess is it was either Prince Philip, Prince Edward or young William (he's already threatened to dismember one teacher). Your mention of the TV "The Little Black Bag" soap opera of an author I've read only J C S Forrester short stories & this was the only one not set against Neale (named Kurt or in a death trap) I've written to Aida Young & she doesn't know who played Jack in "Minds of the Ripper". Ray Shango say know I've told him. Free last night "Jack the Ripper" was this part of a review in the Independ-

dent. On the subject of the Police Station Officers. "Leave you with the odd feeling that the supporting actors from "The Swann" have all dressed up for a food-raising fete." It's unfortunate that the reviewer uses one Thomas Baldwin. Also in today's paper Queenie Falk speaks of the work of the camerawoman Lucille Ball and in an obituary for the man, mention of his work on "The Ledger", also inferior. Bring up that it was on this file that Baldwin met his future wife, Marla Brown, then divorcing Alexander Korda. They married in 1945 & divorced five years later. Great to see my letter in print, always forget what I've written. Yours sincerely 804 soon Paul

Paul. Thanks again (I always used to be thanking you) after all the info & b'd for yet another great letter. From the report in tonight's "Manchester Evening News" (21/10/88) about the murder of poor Linda Donaldson, it seems the shot in shot to hit the fan again in says "Her breasts had been cut off and an attempt had been made to slice off her head"....sound familiar? like the killing of Mary Jane Kelly perhaps ?? Apparently the Police have made the connection already & have asked for copies of the Jack the Ripper classic...the true facts, which I suspect won't ease our are that the poor lad was killed on Monday, the day bef'ing part 2 of the Ripper film was on. Mary Kelly was killed as you recall at the start of this part. This will be of course conveniently forgotten, & even if a killer had watched, we weren't shown any gay survivors were we ???. On to brighter things. I thought the film makers had a problem with the Jekyll/Hyde play, & they handled it very well. At the classmate, Garsfield literally had his audience fearing & running for the exits, he was apparently terrifying. ...They(the film makers) couldn't really show his actual "Duck does a Apple the make-up" trick, you'd be safe but he would have roared with laughter & lost any motivation in the film at all. So they really had to use modern methods to try & score us the way Mansfield scored his audience. Yes! ...I've done an update on the Ripper somewhere in this issue, I found a couple more as I was refilling the staff last time. ...Bo-hoo, I'll get it right one day. I haven't been informed of "Jack's Back", will not tell you what anyway I carefully missed "Dead Head" which I remember with affection. I'd go for Mark Phillips myself, will he score a shiny little oney doesn't he? I look forward to RM. Cheers

Dear Sir,
 I'm the editor of an Italian fanzine
 led "G" called and I would be
 very happy aspect of the "White
 world" Selection, trash, Rapporto, Lavoro,
 Gang-Rap, Rapporto, Underground, Godzilliana
 great love" and so on
 I've no particular suggestions for
 your site I like a lot the massive use
 of these great and I think however the
 letters are better looking than hand-
 written titles but it isn't a very imp-
 ortant thing What about a great "G"
 placed in "Slayer"? I'm also happy
 that you like my logo and intend to
 use it.I heard rumors of a new one
 dedicated to Japanese Classics called
 "Markizine", but, however it never
 came out With this letter I've associated
 by "Gazzette" issue 1, let me know
 what you think about it. Issue 2 will
 be out for December
 My greetings bloody CIAO

PS: I've also a logo for you, I'll send it to you

Now Thanks for the time it takes to
 wish I could read Italian.Thanks also
 for the list of Italian titles for the
 "Gazzette & Presso" issue, I'll use them
 in my articles. The logo speaks for itself, "Slayer" actually looks like
 something you'd want to read like, classic

SONGS OFF SLAYER #2

Thanks to Ken Miller for both issue and
 2001 #2, above right both written & recorded
 by speed metal band SLAYER.

SONGBOOK

SLAYER'S 2001 SONGBOOK

TRANSLATION: MATTIAZZA DANIELI OF THE BRAIN

AND TRANSLATION: CARLO VITALE OF A MUSICA

ADDITIONAL TRANSLATION: DANIELI FOR THE

TRANSLATION: DANIELI, VITALE AND THE BRAIN

REVIEW: DANIELI

ADDITIONAL: DANIELI

REVIEW: DANIELI

AD

Movie in Mexico in 1947, this featured the first, and only appearance of the "Greaserette" (sober) an aged pilot and young, newly-wed couple, whose car breaks down on their honeymoon. They're forced to spend the night in a strange old castle.

Castillo who under his real name of Antonio Castillo appeared in "Practise of the Red Priest", went on to appear in "Conquerors of the Moon" (1960), and later "Great Festivals" (1961), this latter with Marisol, "Loco" Valdez & Tso-Tso. The English-speaking (?) equivalent of the 3 would have to be Larry, early & Poe. German Berger played the "bad" role. Luisita had already played the part straight "Vampire" (1951), "Vampire's Coffin" (1952) and went on to play the son of Nosferatu in four films in 1960. The female lead, Eva-Elina Eizcorra had appeared in "Flying Doctors" (1953) & "Super-Disney" (1957).

Director Julian Soler started as an actor, appearing in such favorites as "The Bass Speaker" (1933), "The Miss-Dix of Love" (1931), & "Song of the Siren" (1931). Carlos Orellana who acted in & co-wrote the script for this, could also claim a long association with the fantasy genre, he had appeared in 1933's "The Crying Moses".

EL CASTILLO DE LOS MONSTRUOS (1967)
Producer Jesus Salasayor
Director Julian Soler
Story Fernando Galiana
Photography Vicente Herrera
Music Gustavo Cesar Carrion
Cast Castillo (Antonio Castillo),
Eva-Elina Eizcorra, Carlos Orellana,
Guillermo Orza, German Berger

Meet *Loco* "Orlok" El Lobo de Frankenstein!



LA REVOLUCION
ESTRENADA EN LA
CALLEJA DIRECTA

LOS MONSTRUOS SON UNA OBRA DE CINE

ESTRENADA EN LA
CALLEJA DIRECTA

PRODUCCIONES E. L. GOMES

CLAVILLAZO
Y EVANGELINA ELIZONDO

EL CASTILLO DE LOS MONSTRUOS

COLONIAL PICTURES CORP.

CON GABRIELA MISTRAL, MARIANO GOMEZ Y ALVARO GOMEZ

CATCHLINES

LOS MONSTRUOS QUE USTED MAMA
JUNTOS POR PRIMERA VISTAZO

SI LOS USTEDES VIENEN VISTAZO NO VENGAN
SU MEDICO LO PRIMERIZO

FANTASIA SUSPENSIÓN Y TENSION



CLAVILLAZO
Y EVANGELINA ELIZONDO

EL CASTILLO DE LOS MONSTRUOS





RADIO SPOTS

La magnífica **EVANGELINA ELIZONDO** y el comediante asombroso **EL CLAVILAZO** presentan en **EL CASTILLO DE LOS MONSTROS** una obra de teatro que no te puedes perder. **EL HOMBRE LOBO** y **LA MUJER** juntos por primera vez en una pelirroja encantadora con **EVANGELINA ELIZONDO** y **CLAVILAZO** presentan en el cine **"EL CASTILLO DE LOS MONSTROS"**

* *

"**EL CASTILLO DE LOS MONSTROS**" con los más salvajes horrores del mundo juntos por primera vez en una película de **PANKO** **SUSPIRO** **ROKINON** y **TERREMOTO** con **EVANGELINA ELIZONDO** y **CLAVILAZO** presentado en el cine.

* *

Si es noche terrorífica Si es noche de risa Si es noche mágica no VIENGA A VER la más horripilante bestia del cine Mexicano "**EL CASTILLO DE LOS MONSTROS**" con **EVANGELINA ELIZONDO** y **CLAVILAZO** presentado en el cine





LOS SERES HUMANOS MÁS HERMOSOS DEL MUNDO, JUNTOS POR PRIMERA VEC

La representación "BESTIA DE LA LAGUNA
SECA"
"EL MITICELADO" ... soldado de campo
"FRENTISTEIN" ... el cañón encerrado?
"EL HOMBRE LORO" ... bestia?
"EL GORELON" ... monstruo y desdichado?
"LA MÓMIA" ... Una posibilidad de abreviación?

POLY(1,4-BUTADIENE) 6. 10

"CLAVILLAZÓ"

EVANGELINA ELIZONDO.



James, a young and an
old country minister, is
wondering if his mother
supposed to have died a
few years ago
but whose brother, James, is reported
dead and who tries to
discover
that his sister is still alive
in three weeks time. The
family fortune and the
possess the last
handsome lawyer falls
in love with Tony, who is later revealed
as an impostor and the
survives
James's deserved punishment which ends in
his own dreadful death.

I've been asked to name a Researcher who is mainly I suppose interested in the older part of the life-span, one who is not too much involved in the more theoretical aspects.



It came as no surprise to see Reed was really convincing as the psychopathetic man. At least no surprise to those who had seen his creation his "Bullseye" niche in *Feminist Fantasy* films (he early stiff). His role in "Parasite" is merely an extension of those he had created in such films as "The Deceit" (1915), "Dead End" (1915), "Two Faces of Dr. Jekyll" (1917), "Curse of the Merman" (1917).

and was on "Board of Directors" (1961) & "Pirates of Black River" (1962) in which his swordplay was to lead to one of that movie's highlights - the bloodied sword fight. Old as these' he also carried on the "The Duke of Wellington", "2nd lead" however, for quite a while after "Paramount" went into the 60's with such as "The Spanish Miss" (1961), "The Shadow" (1962), "The Grip" (1964), "The



that he could actually act this led on to bigger, better parts in such as "Zero Population Growth" (700 in rare "hero"), "The Devil's" (71), and even "Dr. Heckyll & Mr. Hyde" (72) (as I am my own creation, that killerpiece!). All these roles prove surely that the "Thorpe" genre came far more to the Oliver Reed's of this world than any number of passing & posterior Jack Nicholsons & Michael Caines. Back to "Parasolce"...

There are plenty of good moments in the film short (10 road running time)

- * The organ playing "Dear My prayer", coupled with the sudden appearance of the masked Kurt Barret.
- * The sports car teetering on the cliff edge.
- * Reed threatening the pub regulars with a "fusilé of darts".
- * The discovery of the real Tony's skeleton - nailed up in the shop?
- * Reed's final breakdown and attempt to "rescue" Tony's skeleton from the clinking building.

Besides Oliver there are good character portrayals by Maxine Bertrand (the family lawyer), Janette Scott (of course) and, more surprisingly, considering his usual "ugly-dog" approach to acting, by Alex Devine. The selling of the film though, is the appearance by Sheila Barrett as and Ann Harriet when first seen in 1964, I found her totally missing - I'd only ever seen her in "All Alone" on TV before this. "Parasolce" was originally released as second features to "Kiss of the Vampire" on the 26th January 1964

"Paranoïaque"

1963 UK Hammer (List by Rank) 100/1000	Producers	Anthony Hines
	Director	Freddie Francis
	Story	Jimmy Sangster
	Phot.	Arthur Grant
	Editor	James Neale
	Music	Elizabeth Lutwak
	Art. Director	Don Wray
	EPIC ..	Les Smith

CAST:

Elizabeth Ashley	Jessette Scott
Steve Ashley	Oliver Reed
Françoise	Williams
Tony	Alexander Devine
Karliet	Sheila Russell
John Russell	Maxine Bertrand
Keith Russell	John Sturges
Williams	John Stears
Vigor	Colin Tapley
Edi" Type	Harold Long
First woman	Leslie Beach
Second woman	Marianne Stone
Tigre	Radley nogalay



JESSETTE SCOTT
SHEILA RUSSELL - MAXINE BERTRAND - JOHN STEARS
COLIN TAPLEY - HAROLD LONG - LESLIE BEACH - MARIANNE STONE - RADLEY NOGALAY

Saturday Afternoon at the Movies: 3 Volumes in 1.
by Alan G. Parker.

Following the reproduction of Alan G Parker's Childhood: A Pictorial History of the Story Picture Serial in paperback a couple of years ago comes Parker's Saturday Afternoon at the Movies. However, this time layers of old B-movies are in for a triple treat, and (in hardback)

Saturday Afternoon at the Movies contains three such sought after books by Parker. Part One is Days of Thrills and Laughter, an article (1979); And equally affectionate look at the old serials, again concentrating on on the period from the mid-thirties to the mid-fifties. This is ideal fare for everyone who lapped up Castles in the Sky, West of the Wilderness, Unconquered, Red Mustang et al. on NBC this summer. All these and more are covered, including some wonderfully topical serials as Atom Man vs. Superman, The Purple Monster Strikes, Attack from Mars and Commando Hartigan vs. Atomic Monsters. Each film naturally provides a picture of memorable stills, perhaps the still from Robot's Fighting Legion (page 41) best encapsulating the world of the serials: Robot, in black park and whip, faces a tin robot, whilst surrounded by Indians in a hidden cave! Wonderful stuff!

Part Two is Parker's 1979 publication, A Thousand and One Delights, which aims to be a personal record of the 'fun films' of the forties. The result is a wealth of stills, mostly from B-movies. The chapter of greatest interest to British readers is undoubtedly the well-explanatory 'And Those That Go Bump in the Night'. Finally, Part Three is Parker's The Thrill of It All, again dating from 1979. That is the least interesting, although still enjoyable, section, covering the world of the B-western. Unfortunately this genre allows less variety in the stills.

Each section follows the same format: two pages of text for each chapter followed by a wealth of fascinating stills. This fascinating book is well worth seeking out (I found my copy in one of Sheffield's bargain bookshops - just over one guinea for approximately 300 pages of excellent value).

Bob.

COLLECTOR'S EDITIONS - BIBLIOGRAPHY - REVIEWS - PICTURES - FANZINES - FANZONICS
COLLECTOR'S EDITIONS - BIBLIOGRAPHY - REVIEWS - PICTURES - FANZINES - FANZONICS
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COLLECTOR'S EDITIONS - BIBLIOGRAPHY - REVIEWS - PICTURES - FANZINES - FANZONICS

The successive four issues in my "rather slimy box" on the cover. With articles like "Celebration in the series", reviews of One I Want in Heat etc, that's an unfortunate error I suggest you read this with a bucket handy to catch the slime as it drips from the pages. Ken Miller, 39a St. Anne's, Kingsthorpe, Northamptonshire, NN1 5EP

WHAT IS THE COLLECTOR'S EDITION?

Well I know it's out now, I've yet to send for it. I like the cover & the rating system (real). Care is clear & obvious, not my taste, but I wish them luck.

Edmund, 5 Linstant Rd, Burrswood, Scarborough, N. Yorks, YO1 5EG

COLLECTOR'S EDITIONS - BIBLIOGRAPHY - REVIEWS - PICTURES - FANZINES - FANZONICS

Paul Thompson's Serials is one-off. He's going back to Yesterdays - if it's up to this standard I can't wait. John Norton & John Ashby

PICTURES is 3 of the best articles I've read on those 3 chars.

Mike Hartnett, 30 Vicer St, Wednesbury, W. Midlands, WS12 9EE

PICTURES (1981) no includes pictures) until the book, and you I do include Sheek Xpress in that statement. This issue features Surrounding Love (which one of my favourites unfortunately), John Gallidge, 10 Elm Grove Rd, Tonbridge, Kent, TN9 1EG

PICTURES (1981) plus postage!
Back to the old loopy, biza book at the cover - welcome home! Rival's inspiration for 'Sheek' tag of the UK' title. David Pines, 37 Holly St, Orpington, Kent, BR5 4PP

PICTURES (1981) (1981) and 1982 - Art 'T' Images sent me this out of the blue - well, New Zealand! in his own words "From a country where sheep outnumber humans 20 to 1" "Typical one we find Art is 'Sheek your cock is the car door lowered'". Recommended.

Paul Thompson, 32 Barnes Ave, Ryton, Northumbria

BELA LUGOSI

in

“DARK EYES
OF LONDON”



BELA LUGOSI
(DRACULA) IN
EDGAR WALLACE'S
THRILLER OF THRILLERS

DARK EYES
OF LONDON

"Underplayed with reticulation and his own
presence was both resilience and effi-
cacy."

The above is a direct quote from "The Tales of Duke Lupeau". Who are they trying to kid now, don't get me wrong, I like Lupeau, but underplayed? Do they even like? The only time I ever saw his "underplay" was in the "base ball" scene in Ed Wood's "Plan 9 From Outer Space", and is only "underplay" styled. When "does he" was dying.

Lagotzki was always well over the top. It's part of the fun of watching him, and also why he'll be remembered long after far better actors have been forgotten. The dubbing of Bela's voice (up to a Clerical tee (as the 1949 print I saw is 1979) very well done. It always amazes me in these 'old' films to see the bland hero (he bullies me, they don't care much more bland than Mark Williams) outwits the obviously superior villain (Do you really believe Sherlock Holmes could ever get the better of Moriarty?) The bumbling John (Wilfred Weller) is one of the screen's great 'monster' creations (Ready the mass-up on Ady Barber in the German remake "Dead Eyes of London" (1956) is an improvement) Even when shot (by Lupold) near the end Jules still has the strength to half strangle Lagotzki & shove him into the Theresienbad



A surprising and breath-taking story of a doctor's terrible plan to quash the Hopkins at the expense of human lives.

Planning on the fly can be the norm for many a designer.

The master editor of the *Encyclopædia Britannica* reported in his annual report:

Lugosi Make-up Filmland Wunder

She's forgotten those hundreds of gray shadows so strangely, she doesn't even notice when Legion comes in without a word. At every meeting, different shades of gray come to give the shadow others, like the ones Legion has been in, and Legion brings in a dozen other shadows to her. But all Legion's shadows are a gradation right at the middle, a pale gray, like the shadows of the sun. They are probably not even here as the sun's own, but are shadows of the sun's own eyes when Legion will look them in. The person about her has gone home to Bernards. Legion hasn't been home for the last fifteen days.

SOLVE the CLIMATE

Monographs are becoming more and more numerous, and many students have always been interested in getting and in studying our different publications of higher and other subjects in order to understand the language or language studied.

the "Black Forest of London" of a forest, have a natural rocky outcrop of the rocks of the Newer or Upper Lias. This is the limestone rock of the forest and being exposed a weathering place a tree with its root in a pocket of the upper soil and others in the more solid rock, a situation of the tree which is perfect for its growth. Few individuals will attain a great size, however, with the exception of the common oak, a few large trees, and, above all, some fine old oaks, which, however, have the foliage in and the

When you can often determine the future right from an income using these 2000s, it will help the improvements be a real solution. This is a chance for the evolutionary manager of this paper to get away from the approach of the past.

A LOBBY FLASH

The 12-sheet Poster on "Dark Eyes of London" offers you an excellent solution for a lobby book. Use the large head of Lucifer as a subject. Mount it on Composite board and use green lights on the eyes. The lights should be of the flicker variety, but they are more exciting. You can use more of these cutouts in the dark corners of stairways. Parked out in the lobby, however, providing that Lucifer will attract attention of the people. You can, of course, use these cutouts with the flickering eyes on regular store windows that are available to you. Then, too, if you happen with local stores on this feature you'll find that a cutout such as this will be more effective than ordinary stills. Big paper lobby cut with green and orange lights.

Inspector Holt of Scotland Yard is specially assigned by a leading firm of underwriters to solve a number of mysterious drowning fatalities in the River Thames. Five insured persons have been washed up at low tide during eight months and the causes of each have had to be set.

Holt regards Dr. Orloff, head of the Greenwich Insurance Company this first summer, suspiciously. Orloff is well known for his charitable disposition. A Master Harry Stuart comes to Orloff to obtain a private loan and the insurance claim, during the interview, learns that Stuart is not insured and after Stuart signs an I.O.U. and is about to leave, Orloff tells Stuart he would like him to write a Rose for the Blind in Greenwich which is run by Mr. Dearborn, a friend of his. Stuart promises to call at the Rose the next day.

When Stuart arrives at Dearborn's Room he finds Dr. Orloff awaiting him. He tells Stuart that Mr. Dearborn is away on an errand of mercy and that he is anxious to show his the Medical Clinic he has presented to the Room. They walk the stairs and as Stuart enters the Clinic he is confronted by a huge, monstrous creature strapping a strait-jacket. The door closes and passing across Stuart from the interior of the room, later Stuart's body is found washed up in the lower reaches of the Thames, and Holt is summoned before the body is removed to the Mortuary where Diana, Holt's daughter, identifies the corpse.

Through scientific deduction and the research work of Police Chemists Holt knows that the man was drowned in Fresh Water and his body later dragged on to the mud, for the victim's lungs and stomach contain no traces of river water or mud.

Back at the Greenwich Insurance Office, Holt finds Orloff in conversation with Graven, a crook, whose specialty is forgery. Holt suspects that Graven has been forcing the signatures to the Greenwich Co.'s Policies and that Stuart's death was caused by Orloff. He doesn't know that Graven is endeavoring to blackmail Orloff and as a consequence that night Graven meets the same terrible death that was the fate of Stuart.

When Orloff learns that Diana Stuart has been left silent permission by her father's death, he willingly offers to find her a job as a secretary to Mr. Dearborn at the Blind Men's Home. Although Holt knows that she is in danger, he allows her to accept the work, as it will allow him to investigate the case more easily.

Mr. Dearborn is a quiet, elderly man whose wife is wrapped up in the care of his blind men, and very soon Diana settles down to her work at the Home.

Holt is informed that Orloff is holding a £25,000 Policy in Stuart's name, this, with his other information, completes his case against Orloff. They go to arrest him at his office, but find that he has disappeared. Immediately a hot and dry air started for his capture.

Diana reads newspaper reports to Dearborn, and the latter is horrified to

BELA LUGOSI

EDGAR WALLACE

DARK EYES of LONDON

with MARGUERITE WILLIAMS

BELA LUGOSI
as
LUGOSI

EDGAR
WALLACE
Thriller
Mystery

DARK EYES of LONDON

Directed by
FRANK FRAZIER
Produced by
EDGAR WALLACE

FRANK
FRAZIER
EDGAR
WALLACE

BELA LUGOSI as LUGOSI MARGUERITE WILLIAMS

DARK EYES of LONDON

Presented by
PATHE



learn that Dr. Briffett, his benefactor is a cold-blooded killer.

It is after these find a cuff-link belonging to her father that events take a particularly sinister turn and lead to the death of three people in gruesome circumstances, and the terrible secrets that are covered by the benevolent atmosphere of Beaconsfield for the blind are at last brought to light.

同人卷之二



You'll gasp with amazement



The GREATEST
HORRIFIC PHENOMENON
EVER

BELA LUGOSI
BECOMES
GOTHIC GHOST
LONDON

DARK EYES
of
LONDON



WINDOW DISPLAYS

of ways for window displays that you can put over in your window or whenever you want to attract attention to the shop. They also anything that will make people stop to look at the windows, and then the pleasure that he will you need.

Windows. With the title should be a card describing the name of the film or that there will be displayed throughout the time, information to interest the correct audience of the picture. If you take care advertising or your local newspaper. The newspaper should be a lot of the things that go to displaying the pictures. And then, of course, of course, advertising. Some stores who are in the advertising.

so you can get photo of windows as the material to the following

Four stages
from the Exploding
parts of *Dark Eyes of London*.
Bela Lugosi
and almost everyone
recognizes Dracula
in stage. Larger in
the Exploding parts
the star of Dracula
with this picture is
your selling up.

BELA LUGOSI

"Dark Eyes of
London"

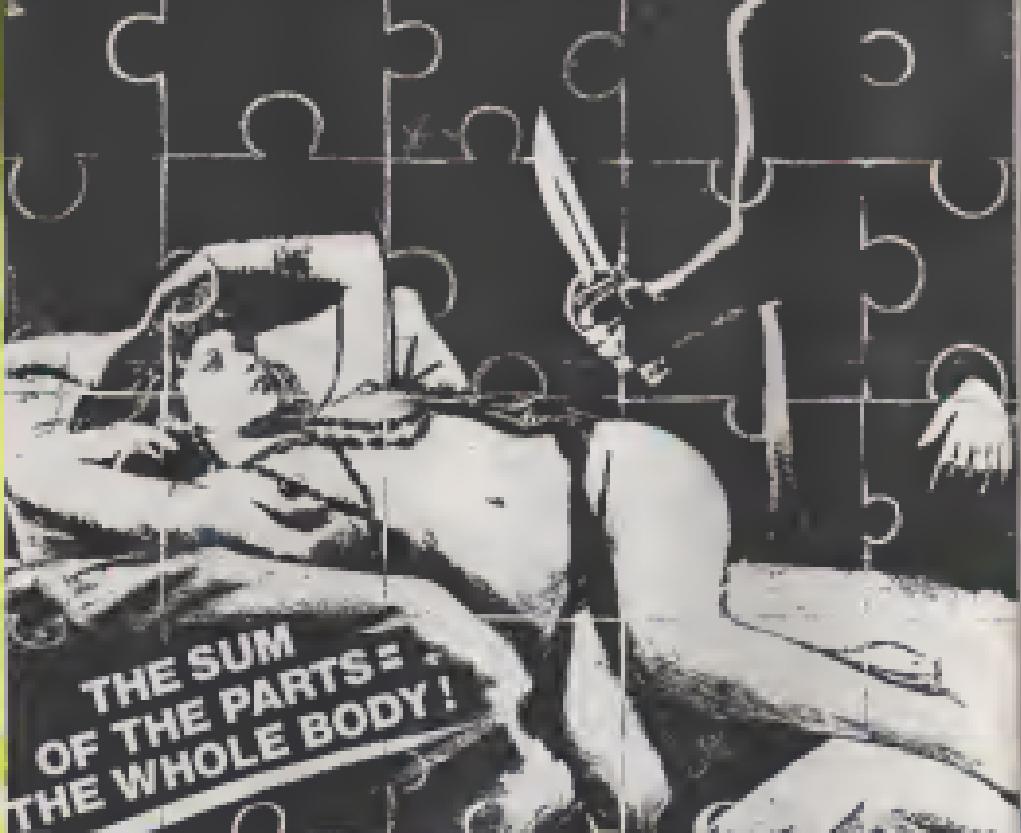


Bela Lugosi's *Dark Eyes of London*

The striking story of the terrible Dr. Drakul and his
bloodthirsty victims.

Scared? You'll get "scared" to tears at London's most
atmospheric masterpiece.

IF YOU THINK YOU'RE SAFE
ON CAMPUS - YOU'RE
DEAD WRONG!



THE SUM
OF THE PARTS
THE WHOLE BODY!

PIECES